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ABSTRACT

A course presenting the fundamentals of music through ear training, analysis, reading and writing music is given. Objectives include: ear training, reading and analysis, and writing. Course content includes: (1) Review of previous levels if need exists to facilitate placement and determine strengths and weaknesses, (2) Development of aural discrimination, (3) Development of reading and analysis, (4) Development of writing skills, and (5) Performance. (Author/CK)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

MUSIC

Music Theory I

5636.5

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TE 004 771

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MUSIC THEORY I

COURSE NUMBER: 5636.5

MUSIC

TE 499 771

Written by Betty Newell

and

Philip Polson

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

OUTLINE FOR QUINMESTER PROGRAM

I. COURSE TITLE

Music Theory I

II. COURSE NUMBER

5636.5

III. COURSE DESCRIPTION

The fundamentals of music are presented through ear training, analysis, reading and writing music using the I, IV, V and V 7 chords in major and minor modes.

IV. COURSE ENROLLMENT GUIDELINES

Permission of the instructor. A basic ability to read music vocally or instrumentally will be a primary consideration, along with the pupil's previous experience and motivation.

V. COURSE OF STUDY OBJECTIVES

A. Ear Training - (Use an in-tune piano or orchestra bells for dictation.)

1. The pupil will determine by ear the intervals of the major scale. 1-2, 1-3, 1-4, 1-5, 1-6, 1-7, 1-8, 1-3-5, 2-4-6, 8-5-3, 1-3-5-4-2, etc.
2. The pupil will determine by ear whether chords are major, minor, diminished or augmented.
3. The pupil will determine by ear the progression of chords I, IV, and V.

4. After hearing a melody the pupil will notate pitch and duration.
5. After hearing a melody the pupil will indicate at what point a modulation has occurred and whether it was to a lower or a higher key.
6. Without the use of an instrument, the pupil will notate a familiar melody (America, Joy to the World, If I Had A Hammer, etc.) in a key different from the traditional one.

B. Reading and Analysis (appropriate materials would be those currently in the folders of the performing groups)
1. Given a staff-notated example the pupil will identify the intervals present.
2. Given a staff-notated example the pupil will identify the mode and key.
3. Given a staff-notated example the pupil will analyze the harmonic progressions, melodic relationships, and rhythmic patterns.
4. The pupil will sight-read new material in the proper key and rhythm and observing dynamic markings vocally and on his instrument. (Vocal sight reading should be done by syllables, letter names and numbers.)
5. Given a staff-notated example the pupil will identify the types of cadences and where they occur.
6. Given staff-notated example the pupil will identify the point at which a modulation has occurred.

C. Writing

1. The pupil will write all intervals, major, minor, augmented, diminished, and perfect, in all keys.
2. The pupil will write all major key signatures and indicate the relative minor.
3. The pupil will write progressions of I, IV, V, and V7 chords in all inversions in all keys.
4. The pupil will write progressions of I, IV, V, and V7 chords using traditional voicing.
5. The pupil will connect the I, IV, V and V7 chords using the correct voice leadings with attention to correct root movement.
6. Given a staff-notated soprano line the pupil will select and write an appropriate chordal accompaniment.
7. Given a staff-notated figured bass the pupil will select and write the correct chordal progressions.
8. The pupil will write a modulation using the pivot, or common, chord concept to a related key.

VI. COURSE CONTENT

A. Review of previous levels if need exists to facilitate placement and determine strengths and weaknesses. (This will include review of key signatures, meter markings and letter names of notes in all clefs.)

B. Development of Aural Discrimination

1. Intervals
2. Mode
3. Progression

4. Rhythm
5. Modulation
6. Cadence
7. Form

C. Development of Reading and Analysis

1. Intervals
2. Mode
3. Progression
4. Rhythm
5. Modulation
6. Cadence
7. Form

D. Development of Writing Skill

1. Intervals
2. Modes
3. Progressions
4. Voice leading
5. Harmonizing a given soprano
6. Harmonizing a figured bass
7. Cadences
8. Modulations
9. Forms

E. Performance

1. All written exercises shall be played on a keyboard instrument by the pupil.

2. Where appropriate, work in theory shall be performed vocally and on the pupil's major instrument.

3. The pupil will perform without music at the keyboard:

   a. I - IV - V - I Progressions in all keys.
   b. All major and minor scales
   c. Simple transpositions.

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

General Statements:

A. Courses of study will be developed so that offerings will be organized and useful, both in life situations and to augment chances

of success in college music courses.

B. Study in the areas of Ear Training, Reading, Keyboard and Writing will be taught concurrently.

C. Musical selections will serve as the raw materials by which examples can be drawn, comparisons made and principles realized. The instructor will use materials currently in the instrumental and vocal folders, which should reinforce the performing groups. Also, a Bach chorale book, miniature scores of at least one major symphony and one sonata, a score of a vocal and instrumental work (as the Messiah), and vocal and instrumental scores of at least one number illustrative of each period of music.

D. The music of all periods and styles will be used to develop awareness of the styles and of the application of principles.

E. Creative writing will be incorporated in developing skill in writing, as will arranging. Folders of the works developed by each student shall be kept. A years original work might well encompass: a nursery rhyme or childs song, a "Bach bass," music for a poem, a number to illustrate a picture, an instrumental arrangement of a familiar tune, holiday music (Thanksgiving, Christmas, etc.) original works for choir, combo and large instrumental groups. Musicianship, Books I, II, III, by Edith McIntosh (Carl Fisher) can be used to strengthen areas of weakness and provide review.

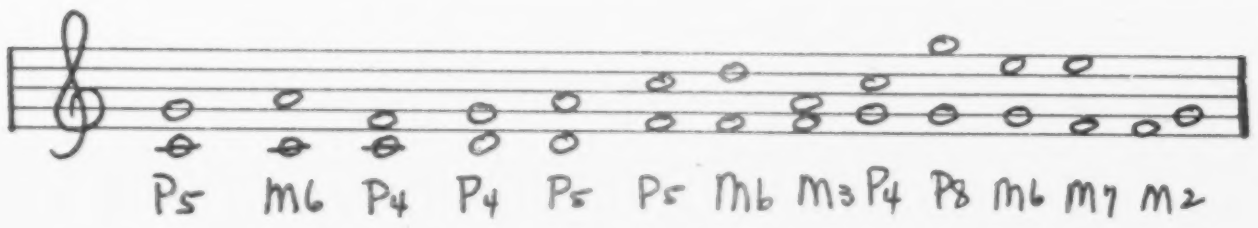
D. The use of overhead projectors will save time in illustrating theory material. There are especially good Keyboard and analysis examples on file at the A-V office at Lindsey Hopkins.

FIRST WEEK:

Over-all review of major and minor keys, note-reading in all clefs, function of #'s, b's, ♮'s, meter signatures, half steps, and whole steps.

Play 1-2-3-4-5 in all keys, both hands on keyboard.

Dictate intervals for identification, write in all keys, and play at piano in both clefs;



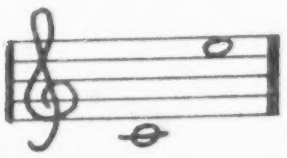
Sing a bass line from any Bach chorale ("Jesu, Joy of Man's Desiring", "Now Let Ev'ry Tongue Adore Thee", etc.)

Analyze chord structure - written and orally.

Analyze several 16-measure songs (i.e. A-B-A-A; A-B-B-A, etc.). Examples: "Lightly Row", "All Through the Night", "Bluebells of Scotland", "Green Grow the Lilacs", "Working on the Railroad", "Climbing Jacob's Ladder", Brahm's "Lullaby", "Over the River and Through the Woods", "Slumber Boat", Schubert's "Slumber Song", "Swing the Shining Sickle", "There Are Many Flags in Many Lands", "There's Music in the Air", "We Gather Together", "When Johnnny Comes Marching Home". (There are many more, and the instructor may want to use a 16-measure phrase from one of the folders of the performing groups.)

Assignment: Using a nursery rhyme or a child's verse as the libretto, write a 16-measure child's song in A-B-B-A, A-A-B-A, or A-B-C-A, form.

Remember the vocal limitations of good children's songs



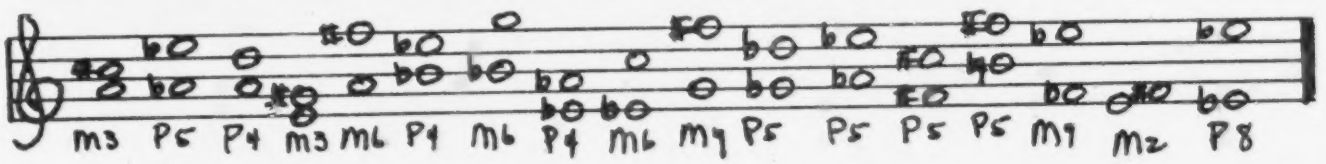
Use rhythmic patterns that you believe will be appealing to children, avoid big skips (except octaves) and, as a final test, try to teach this to one or two children in 15 minutes.

Run off enough copies of your child's song for each class member and teacher.

SECOND WEEK:

Each student will present his child's song to the class. Class will perform under his direction and react to it as to form, utility for the group for which it was written, appropriateness of music to chosen lyrics, conformity to assigned form pattern and general musicality.

Written assignment: Identify and sing the following intervals:



Discuss enharmonic notes and intervals. (Why is g-g$^{\#}$ a different interval than g-a^{b}?)

Reading assignment: History of the development of modes.

Play examples of several modes and have students identify orally.

Keyboard: Write and play all major and relative minor keys, one octave, all three clefs. (Instrumentalists should demonstrate ability to do this on their instruments, as well.)

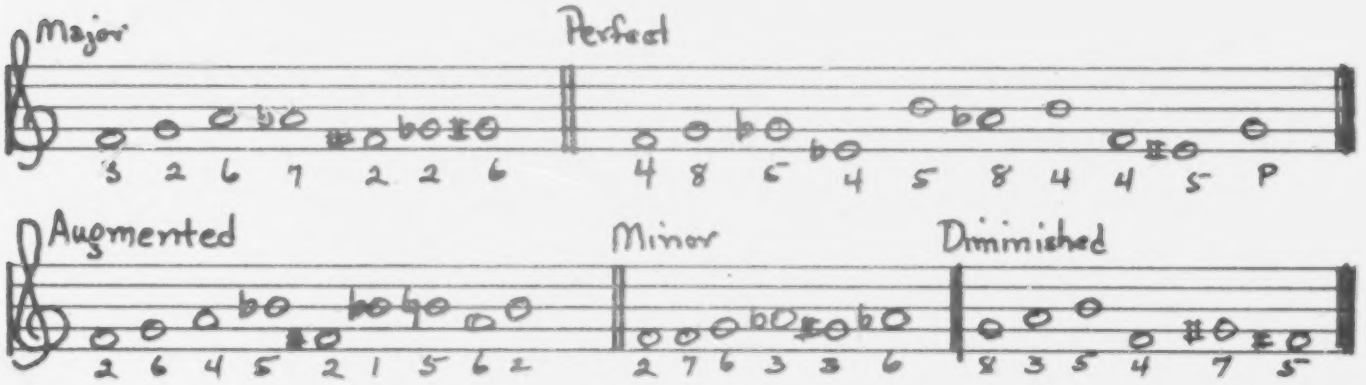
Assignment: Write a 24-measure "Bach-style" bass line.

Make enough copies of this bass line for each class member and the teacher.

Begin to compile a glossary of all the musical terms and signs we encounter. Add to this each week as we encounter them in material studied.

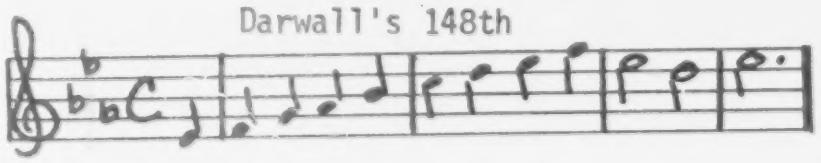
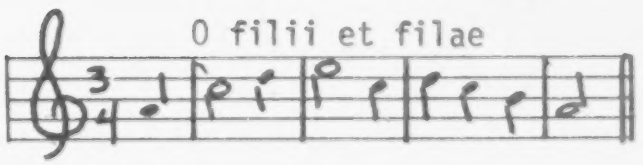
THIRD WEEK:

Complete the following intervals and be able to sing and play in 𝄞 or 𝄢 at keyboard:



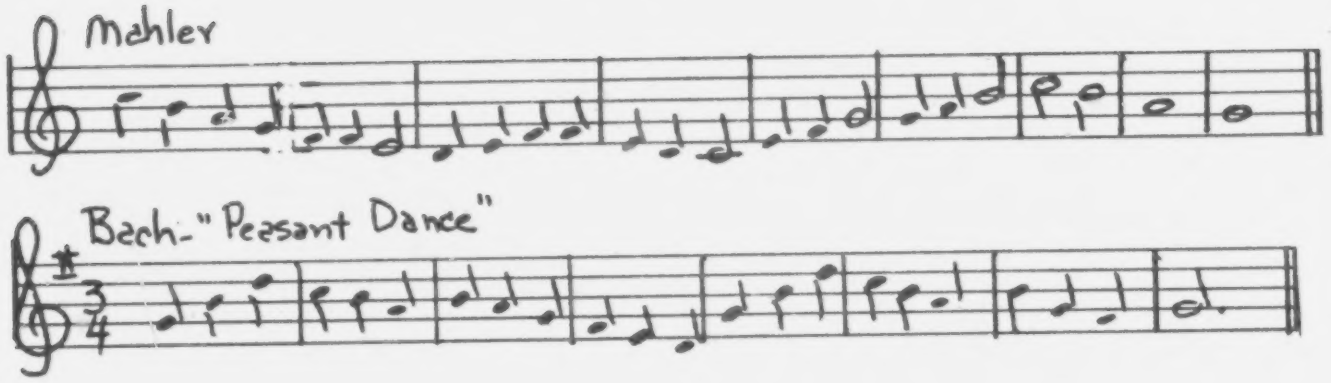
Each student clap the rhythm of a well-known tune for class identification. Using the music in the current folders of the performing groups, clap rhythms of several different meter signatures. Use the vocal score of a series of show tunes ("Showboat", "Sound of Music", "Music Man", etc.) and clap through the modulating cadences.

Dictate a 4-measure pattern similar to the following illustrations, any key, either bass or treble clef. Change rhythm patterns. Students are to write it as dictated, play on piano in another key and with a change of rhythm patterns



8

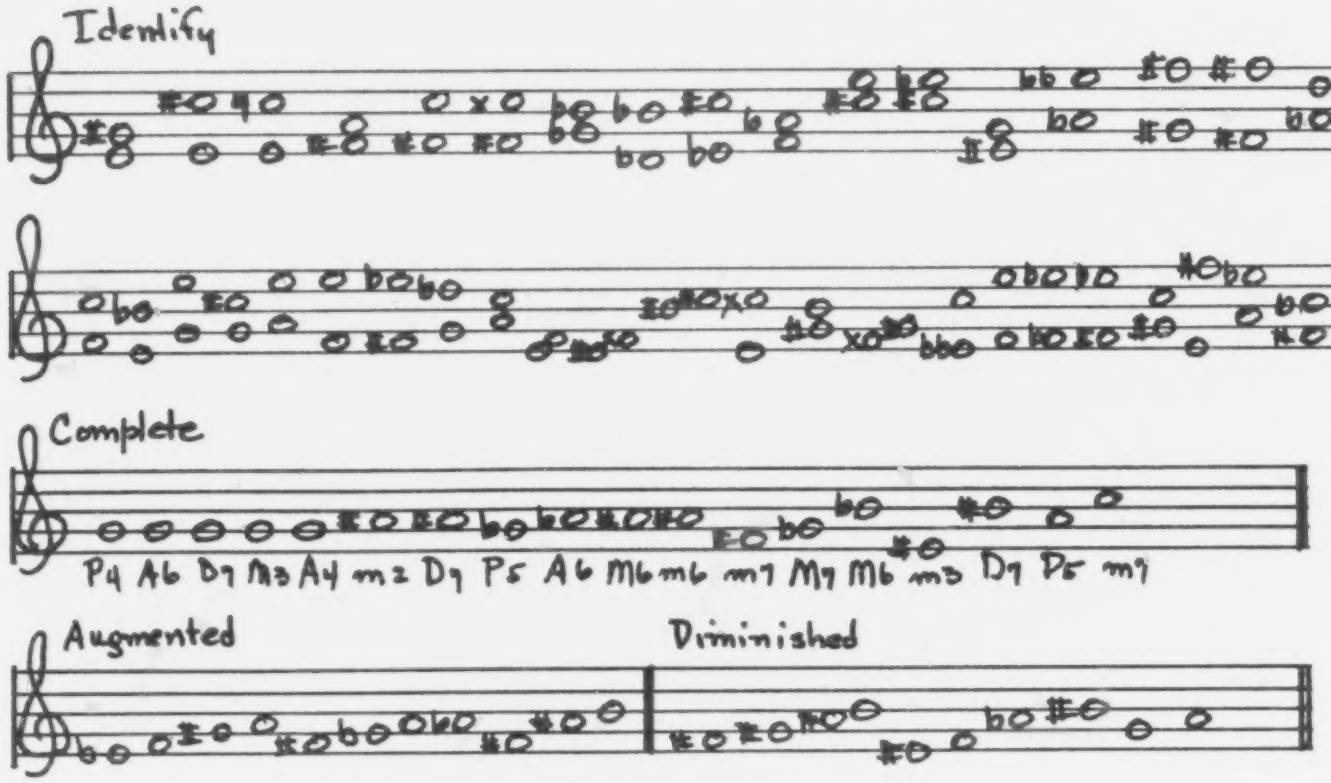
8-measure dictation



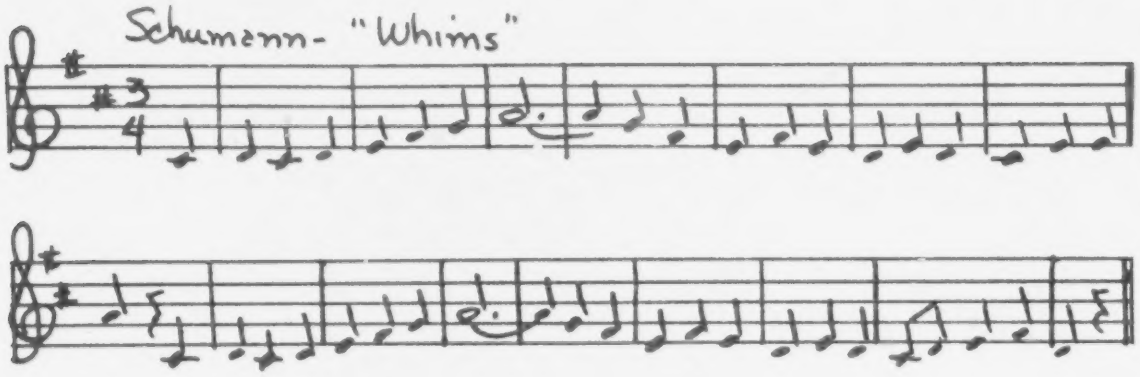
Sing the "Bach-bass" lines as composed by members of the class. Offer criticism as to style and musicality.

Assignment: Look for a picture that you would like to compose music for. Plan to use this picture as the cover of your composition. Make "rough-draft" plans for this composition including key, meter, title, form, phrases and media (i.e., song, instrumental number, solo).

Final test on interval identification:



Final test on dictation:

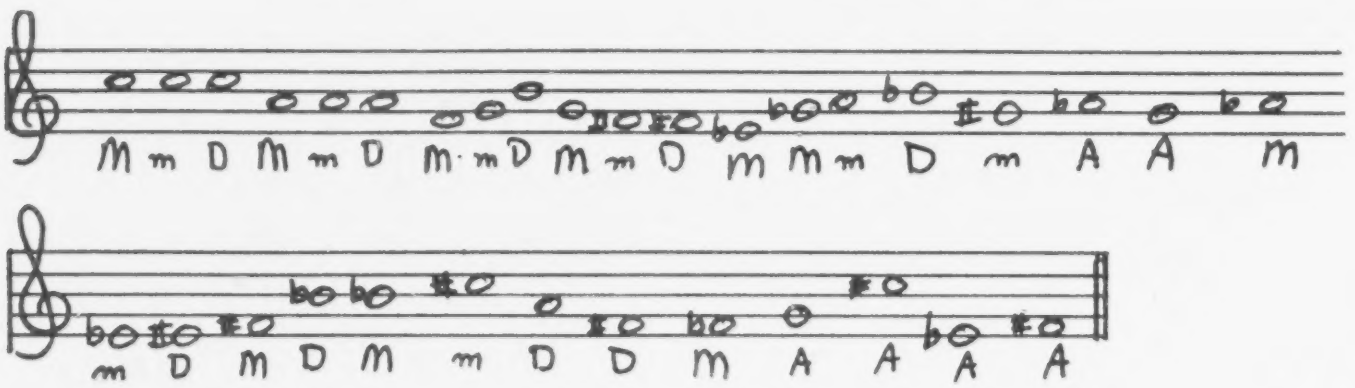


FOURTH WEEK:

Discuss formation of triads - major, minor, diminished and augmented.

Play examples of each at the keyboard for aural identification.

Assignment: Complete these triads:



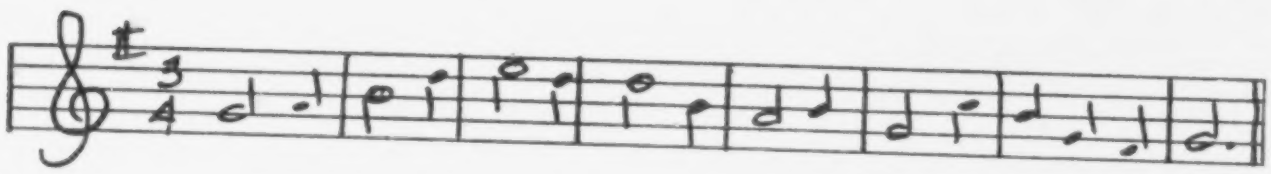
Using music in the performing group folders, analyze several modulations. Note key from which you are modulating, pivot chord, and new key.

Write a modulation for each of the following: (1) to the dominant, (2) to the sub-dominant, (3) to the relative minor, (4) up and down one step. Try reversing this modulation - does it work in reverse?

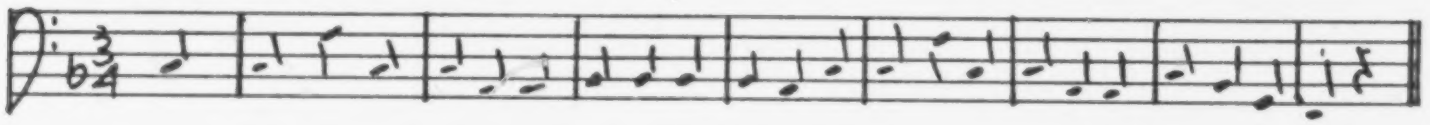
Assignment: Complete the number written for the picture. Include at least one modulation, be sure to include dynamic indications and

include a form analysis. Make enough copies for each member of the class and the teacher. (Note: The degree of competency of the students will be a measure of the quality of work you can expect on these original compositions. Also, this may not be enough time to allot for this activity.)

Class activity: Harmonize several given soprano and bass lines similar to this example:

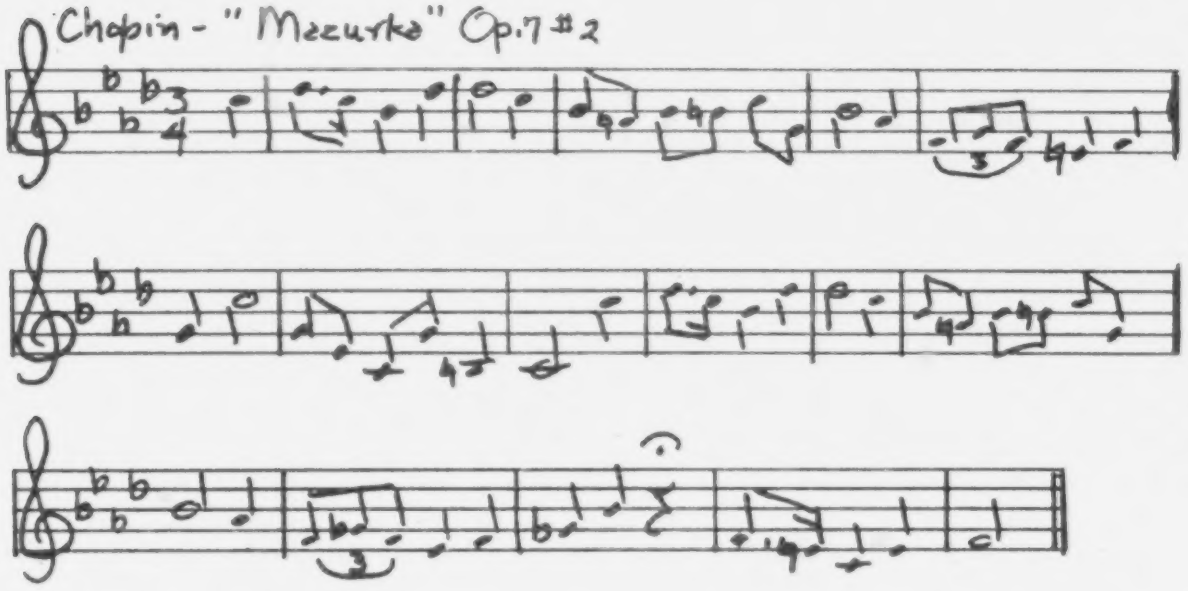


Beethoven - "German Dance"



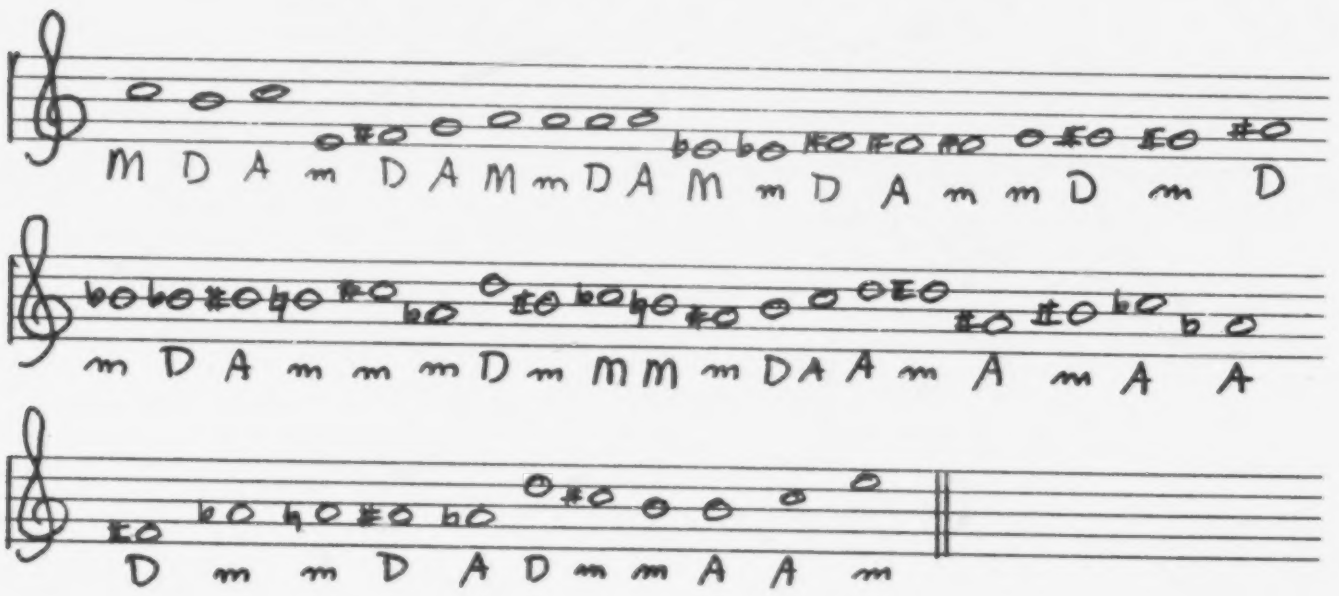
FIFTH WEEK:

Modulations: Analyze the following and note where each modulation occurs:



Assignment: Choose a serious poem for which you will write music as a vocal solo or an ensemble. Complete the following triads.

Final test on chords:

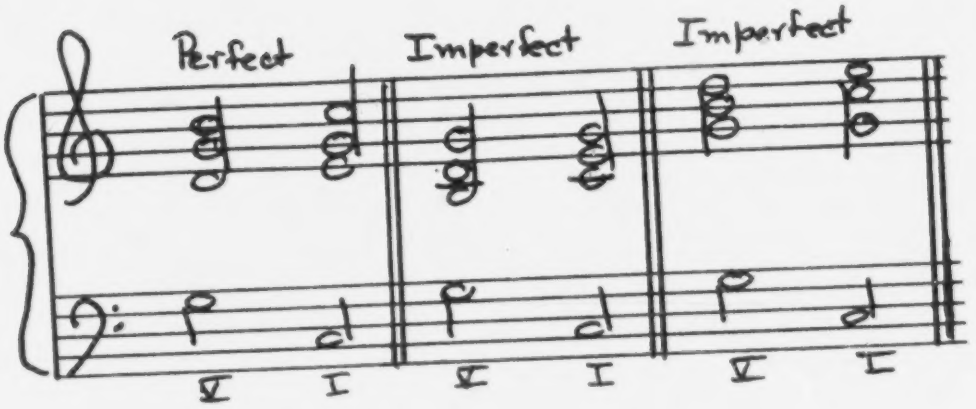


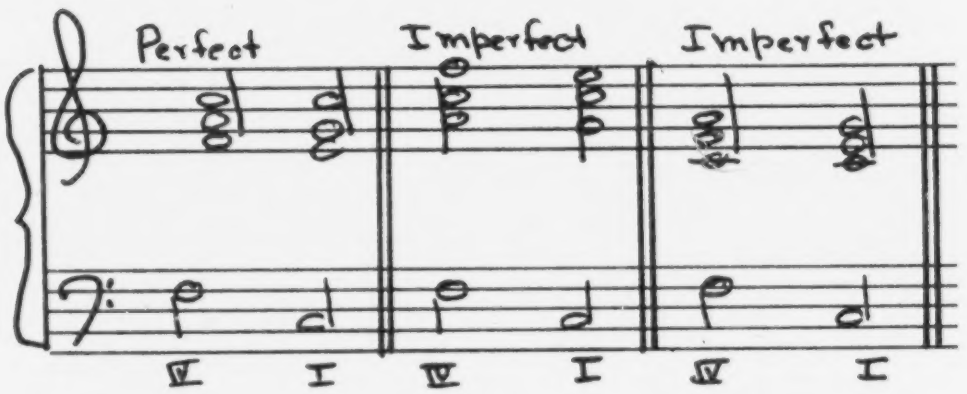
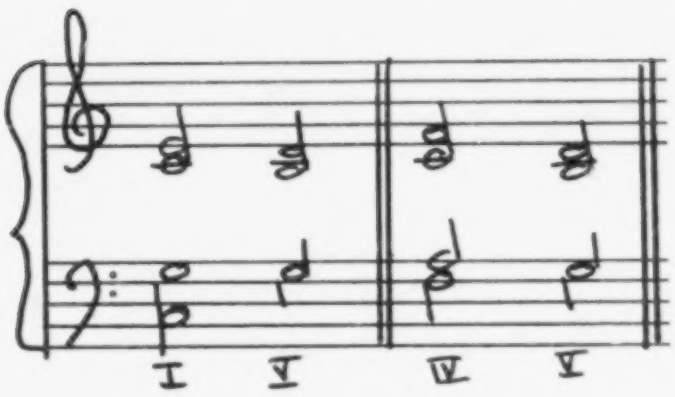
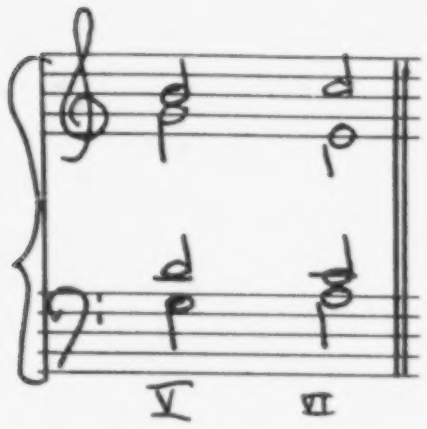
Discuss cadences. Using any song book or vocal or instrumental score, identify the types of final cadences and indicate the chord structure of the semi-cadences.

Keyboard: Play the following cadences in all keys.

Ear Training: Identify the cadences played and the inversions used.

Authentic Cadences



Plagal Cadences

Semi-Cadences

Deceptive Cadence

SIXTH WEEK:

Each student is to make a chart of vocal and instrumental ranges, appropriate clefs for each and key signatures of the instruments.

Decide what type of accompaniment you will write for the song you are planning. Using music from the solo library (vocal and instrumental) analyze several styles of accompaniment.

Keyboard: Play any familiar tune. Accompany it with:(1) block chord style bass (2) after-beat (3/4 ump-pah-pah, 4/4 ump-pah ump-pah) (3) broken chord (arpeggios) (4) Alberti bass. Decide which style you will use for your song.

Assignment: Read the words to your poem aloud several times. Begin jotting down themes or melody lines.

Class activity: Sight-read several famous poems set to music:

Suggested list:

Robert Frost	"Road Not Taken"	Randall Thompson
Robert Frost	"Choose Something Like a Star	Randall Thompson
Henley	"Invictus"	Bruno Huhn
Paine	"These Are The Times"	Charles Bryan
Howe	"Battle Hymn"	Wilhousky
Longfellow	"Midnight Ride of Paul Revere"	Song of America, Waring
Longfellow	"This Is the Forest Primeval"	Song of America, Waring
Longfellow	"Song of Hiawatha"	Song of America, Waring
Emerson	"Concord Hymn"	Song of America, Waring
Walt Whitman	"I Hear America Singing"	Eastham
Walt Whitman	"Pioneers, O Pioneers"	Song of America, Waring
Psalms	"The Last Words of David"	Randall Thompson
Psalms	"He Shall Feed His Flock"	Handel

Discuss how the composer made his musical setting fit the words of the poem. Would it be easier to set words to music already written? Try writing a parody. What differences in approach do you find?

Assignment: Complete your song, with accompaniment. Analyze your chordal structure. Make enough copies for each class member and the teacher.

Continue drill on melodic dictation, using themes from material in performing libraries.

SEVENTH WEEK:

Review instruments of the orchestra to identify aurally. Check each instrument on your chart for key and range. Select one choir (brass, woodwind, string, or voice) and plan a chorale for that choir. (Note: Voice majors should choose an instrumental choir and instrumentalists either voice or a choir that does not include their instrument.)

Class work: Chordal dictation (without the melody line). Begin with simple patterns of I-IV-V-V^7-I and add I^6, I^6_4, II and VI.

Keyboard: Play in all keys:

I-VI-II^6-V^7-I. Does this sound familiar? See if you can find any examples of this cadence on the scores that are available.

It might be challenging to compose this chorale according to an exact formula, i.e. stipulating number of measures, length of phrases, types of cadences and semi-cadences. This would serve as a check on theory mechanics as well as a stimulus to create something musical that is contrived.

This also should be a week for drills - drills not for drill's sake, but as need appears for review of intervals, chords, keyboard skills, security with all scale patterns and cadences. Also, this is a good week for a complete lesson on the Dominant Seventh chord and its inversions. Refer to Chapters XVIII and XIX, pp. 122-134 in Adventures in Music by Clay Draughon Howell. Use as many of the exercises in these two chapters as seem necessary to strengthen the student's ability to use the chords comfortably. A good starting point, after a review of the suggestions for voice leading, would be a board exercise for the class in harmonizing the following progressions in G, F, and A Major and their relative minors:

$I\text{-}V\text{-}V^7\text{-}I$

$I\text{-}V^7\text{-}VI\text{-}IV^6\text{-}V^7\text{-}I$

$I\text{-}II^0\text{-}I^6\text{-}V^7\text{-}I$

$IV\text{-}I^6_4\text{-}V^7\text{-}I$

$I\text{-}II^8\text{-}VI\text{-}V^7\text{-}I$

$I\text{-}III^5\text{-}IV\text{-}V^7\text{-}I$

Assignment: Prepare your chorale and recruit performers for it (if they are not in the class). Direct the rehearsal and plan for class performance next Thursday or Friday.

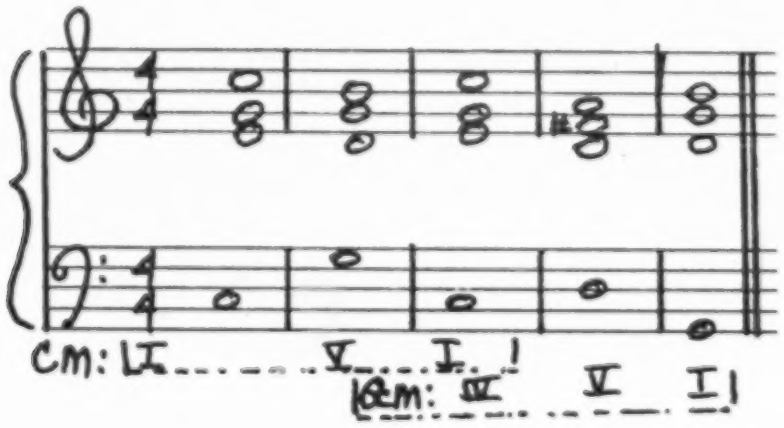
EIGHTH WEEK:

What is a passing tone? Of what use is it?

Class Work: Each student is given a condensed score for analysis. Mark all passing tones with + and each chord with the correct Roman and Arabic numeral.

Keyboard: Play the basic chordal pattern of the number you have analyzed. Change from Major to minor or minor to Major, as the case may be.

Put this example of modulation on the board and have the class analyze it:



Use this chart as a reminder for projected modulations:

Related Keys of C Major

Dominant G Major and e minor

Sub-Dominant F Major and d minor

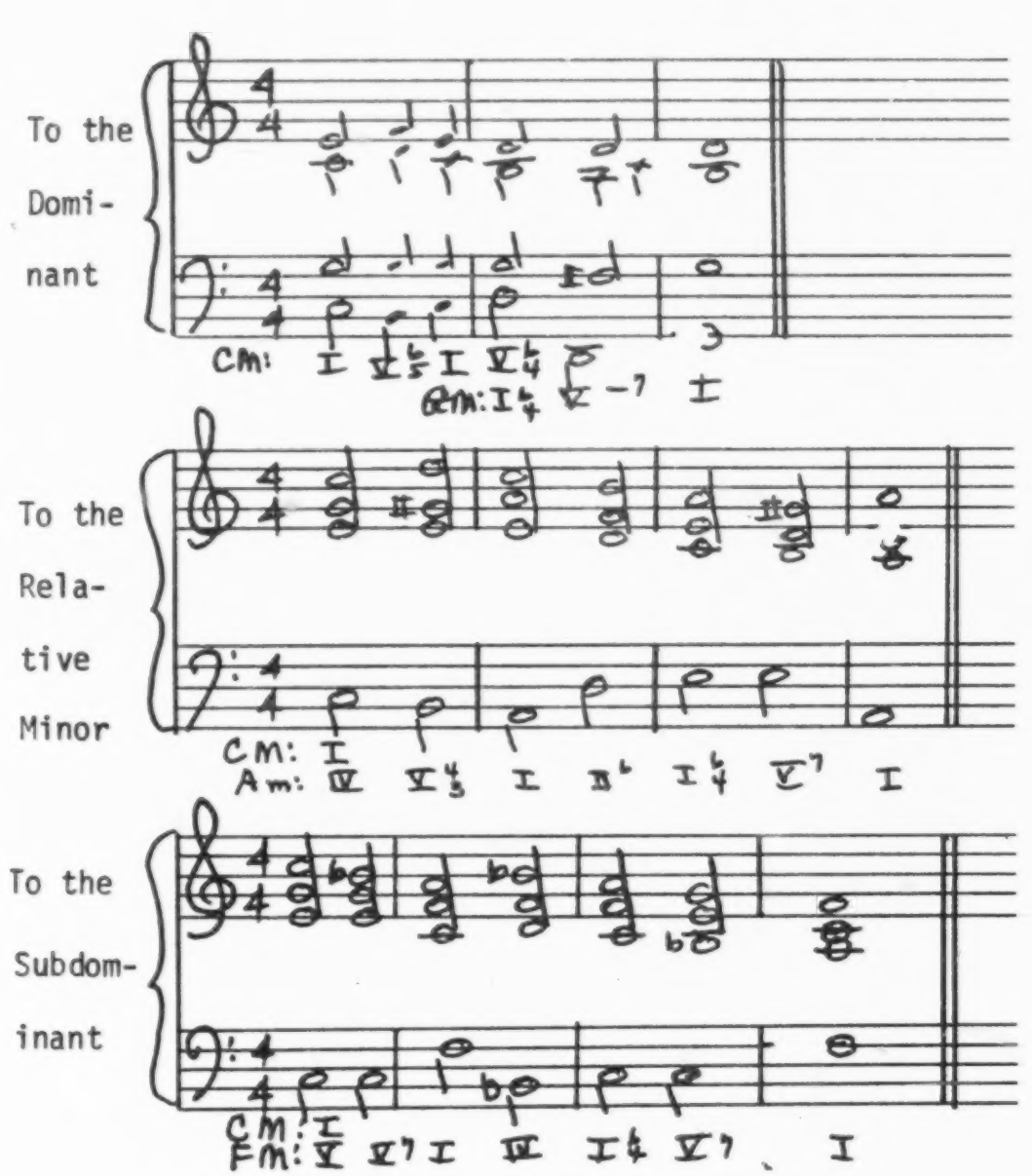
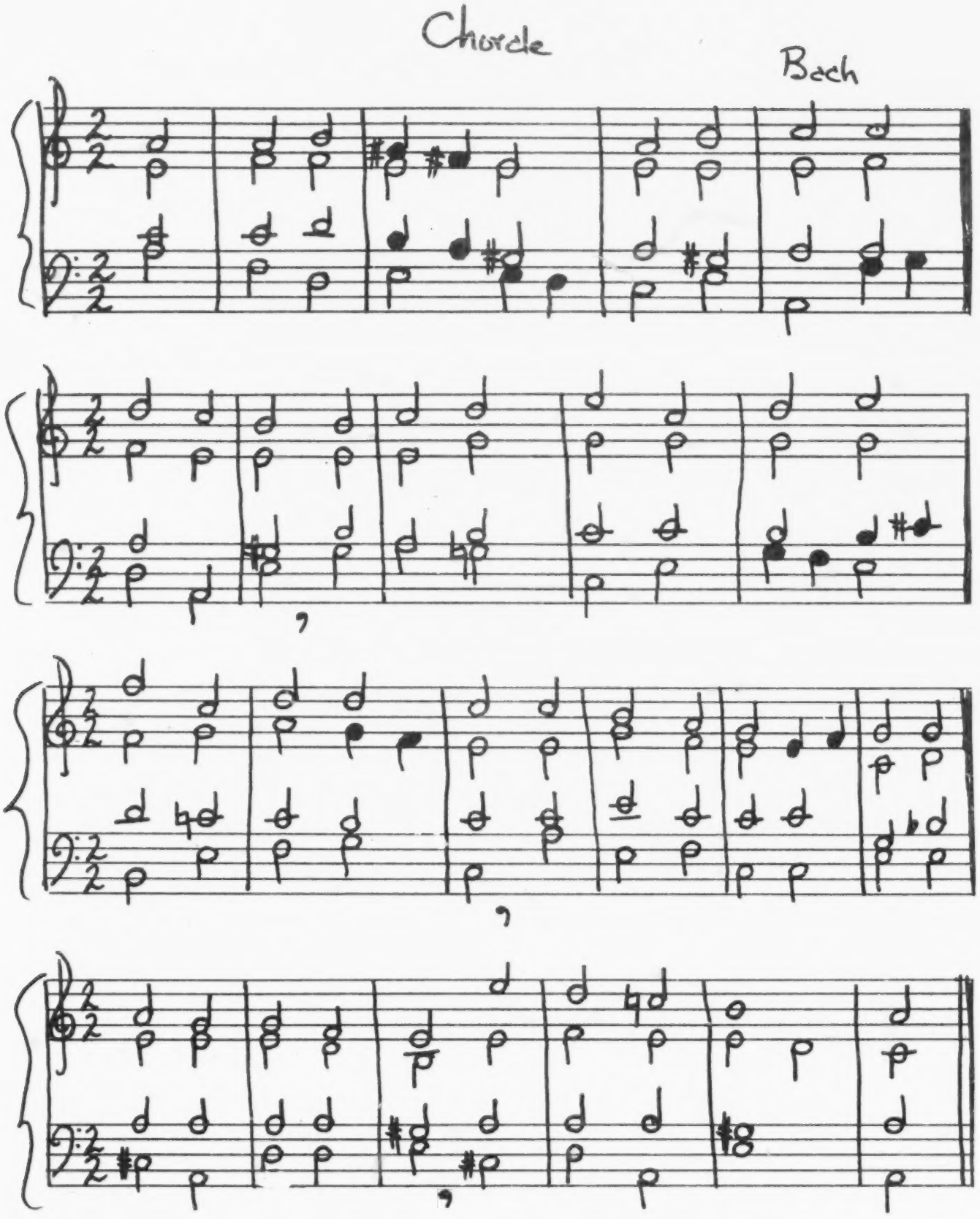
Relative minor - a minor

Related Keys of A minor

Dominant e minor and G Major

Sub-Dominant d minor and F Major

Relative Major - C Major

Students do these in several keys using these models:

Assignment: Analyze this Bach chorale:

NINTH WEEK:

Spend this week on final composition, which may be for:

1. Chorus
2. Chorus and instrumental accompaniment
3. Instrumental combo
4. Orchestra
5. Band

The students should be free to use all accumulated skills, reference books, study scores and individual conferences with any of the music staff.

The finished copies should be reproduced and an effort made to have them performed by one of the school groups.

On the last day ask each student for a brief critique of the course, its content, strengths, weaknesses, and personal value to him.

VIII. RESOURCES FOR PUPILS

A. Programmed instruction such as Harmonic Materials in Tonal Music by Paul C. Harder, Vol. 1, or Basic Music Theory by Charles Douglas, General Words and Music Co., can be utilized as a method of review and independent study.

B. Selected recordings and tapes should be utilized for student understanding and reinforcement.

C. Workbooks such as Theory Notebook, by John Brimhall.

D. The use of overhead projectors is a time-saver in illustrating theory material.

BOOKS:

Living with Music. Allen L. Richardson and Mary E. English. M.

Witmark and Sons, 1956.

Music for Keyboard Harmony. R. A. Melcher and W. Ward Prentice-Hall, 1966.

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